Cantorum





# A Valuable Contribution to History of Music in America

New Supplementary Volume of Grove's Dictionary Is Devoted to American Composers, Institutions and Activities

the most valuable, as well as thout parallel in music literature and his associate, Charles N. Boyd.

ent time, with discussion, illuminating though succinct, of the progressive incidents in the political, social and industrial development of the country which have influenced its development. This review is published in eight sections, each of which has a biographical dictionary of its own. There are cross references, and though the plan diffuses the biographical material somewhat it has the fine merit of presenting it in a highly instructive environ-

"tion of Colonies .

By H. E. Krehbiel

From the publishing house of the lish; thereafter they came also from clation." The editors enumerate many familian Company there is come one

France. Congregational singing was music schools of prominence which dique, contributions to the history of schools, musical instruments were immusic in America that has ever been ported in greater number and beginnings were made in commercial manusimate. It is a supplementary volume to nings were made in commercial manusimanus. the second edition of Grove's Dictionary facture, and with Francis Hopkinson composition had its beginning. "But care, Cincinnati Festival Association, published some fifteen years ago, and the line of contributors to psalmody the line of contributors to psalmody was well established before 1800." the Thomas Concerts in New York, the that invaluable work of reference. Much interesting information, largely Harvard Musical Association (1865-82), Save as it provides additional material drawn from Mr. O. G. Sonneck's in- which prepared the way for the Boston ntended to bring the "dictionary" down valuable works on early American con- Symphony Orchestra (1881), the Symodate, it is devoted wholly to American cert and operatic activities, is pre- phony Society of New York (1878), the

from 1800 to 1860-in which the national domain was increased at least Leopold Damrosch and 1882 (also in A study of the volume has stimu- sixfold, until its area was nearly as Chicago) under Theodore Thomas, and ted in us a desire to discuss at least large as all Europe, a great stream of under notice during the reading, plied, industrial and commercial enbut all of them must be held in reserve terprise grew enormously, as did for some future occasion. It must be smooth for one day if we try to convey an understanding of the plan and scope of the work. Primarily, it is a bioef the work. Primarily, it is a bio-graphical dictionary of men and the evolution of musical culture the creases, so that even before 1900 the advance was marked by a decided in-women who have been or are concomen who have been or are concerned with the cultivation of music in America since its settlement by white men. But it is much more than church music, concert undertakings, of those after 1870, Chadwick, Foote, facts and suggestions for the teacher, operatic enterprises; the cultivation Gilchrist and Gleason; of those after as well as student of social philosophy cuthwest and west, stimulating choral and Parker; and of those after 1890, two divisions. The first is a review of and solo singing, the study of composithe history of music from the days of tion; the manufacture of musical in- Six of them have now died, but none of the carliest colonists down to the presin 1845. In connection with this, the animates it." ming of Carl Zerrahn and Carl Bergmann ought also to have been recorded, since their great influence in Boston From Discovery of America to Founda- fact, it was from the Boston Handel calling for comment in the decade beand Haydn Society, conducted by Mr. tween 1880 and 1890-nothing of sig-The first section of the Historical Zerrahn, that a stimulating impulse in nificance, indeed, except the establish-latroduction and Chronological Regis-choral culture went out over the counment of German opera at the Metroter deals with the period from the try, and it was under Mr. Bergmann politan Opera House (season 1884-'85). discovery of America by Columbus to that Mr. Thomas developed his capacity The chronological register bulks large, the foundation of colonies in various as an orchestral leader. The period also however. In the final section there is parts of the country. Here no informa- was signalized by the organization of a short discussion of the American

such music are deficient in structures, there was a tendency in the first period marked off after the method of organized education. "It was in this lought and practice were probable with the seeds of organized education. "It was in this organized education. "It was in

improved and became influential came into existence between 1865 and through the establishment of singing 1886 and mention a large number of osers, institutions and activities, sented in the Chronological Register. Kneisel Quartet (1886), the holding of great festivals of music such as the There follows what the editors call "The Era of National Expansion"—
from 1800 to 1860—in which the new form 1800 to 1860 and 1872), the least of the new form 1800 to 1800 and 1872), the new form 1800 to 1800 and 1872 and 1800 and 1872 and 1800 and 1872 and 1800 and 1872 and 1800 and 1800

Giulia Grilli, Mezzo-Soprano

in energy (the product in 1850 amount-creative work of all these dates from ing to nearly \$2,600,000). About 1840 after that time. It is not, therefore, influence of Germany begins the bulk or the absolutely original markedly to be felt-in pianoforte quality of American composition bemanufacture, musical performances, fore 1900 that arrests attentionetc.), notable incidents being the visit except the remarkable work of Macof the Germania Orchestra in 1848 and Dowell-but the fresh, ambitious, the arrival of the boy Theodore Thomas thoughtful and confident spirit that

Establishment af German Opera

The editors treated the period beand New York antedated that of Mr. tween 1860 and 1880 so comprehensively Thomas and was scarcely inferior. In in their survey that they found little tion specifically referring to musical the Handel and Haydn Society in Bos. school of composition which is worthy culture seems to have been available ton (1815), the Musical Fund Society of reproduction. We therefore give it

teenth century conditions were "man- Academy of Music (1854), the Boston recent. The claim has been pressed ifastly unconducive to artistic life." Music Hall (1863) and the finest of a that here, as in many other countries, a The entire population of the colonies series of opera houses (the first in "national" type should rest upon something in the nature of folkmusic. elceeded 275,000, including many negro Musical Development After the Civil Among several possible illustrations of such music two have been specially con-



tall of them must be held in reserve wealth, also. Thousands of miles of extended discipline abroad, usually in AMONG THOSE WHO WILL APPEAR IN CONCERT DURING THE WEEK

## Calendar for the Current Week

SUNDAY-Acolian Hall, 3 p. m., concert by the New York Symphony Society; Carnegle Hall, 3 p. m., concert by the Philharmonic Society; 8:15 p. m., concert by the National Symphony Society; Longacre Theater, 3 p. m., fourth Frederic Warren ballad concert; City College, 4 p. m., organ recital by Samuel A. Baldwin; Town Hall, 3 p. m., piano recital by Erno Dohnanyi; Metropolitan Opera House,

MONDAY-Acolian Hall, 3 p. m., song recital by Margaret Clarkson, soprano; Town Hall, 8:15 p. m., concert by Alexander Schmuller, violinist, and Ossip Gabrilowitsch, pianist; Hotel Plaza, rose room, 2:30 p. m., recital by Therese Quadri, soprano, and Francis Moore, pianist; Brooklyn Academy of Music, 8:15 p. m., concert by the Orchestral Society; Metropolitan Opera House, 8 p. m., Italian opera and German opera in English, "L'Oracolo" and "The Polish Jew."

TUESDAY-Acolian Hall, 3 p. m., concert of compositions by Clarence Loomis; Carnegie Hall, 2:30 p. m., concert by the National Symphony Society; 8:15 p. m., song recital by Hulda Lashanska, soprano; Town Hall, 8:15 p. m., song recital by Oscar Seagle, barytone; Metropolitan Opera House, 8:15 p. m., concert by Cantor Sirots and others.

WEDNESDAY-Acolian Hall, 3 p. m., piano recital by Marie-Magdeleine Du Carp; Carnegie Hall, 8:15 p. m., concert by the Schola Cantorum; City College, 4 p. m., organ recital by Samuel A. Baldwin; Metropolitan Opera House, 2 p. m., Italian opera, "Zaza"; 8 p. m., Italian

THURSDAY-Carnegie Hall, 3 p. m., concert by the New York Symphony Society; 8:15 p. m., concert by the Boston Symphony Orchestra; Aeolian Hall, 8:15 p. m., piano recital by Daniel Wolf; Metropolitan Opera House, 8 p. m., Italian opera, "Andrea Chenier."

FRIDAY-Carnegie Hall, 3 p. m., concert by Toscanini and La Scala Orchestra; 8:15 p. m., concert by the New York Symphony Society; Aeolian Hall, 3:30 p. m., song recital by Giulia Grilli, mezzo-soprano; Metropolitan Opera House, 8 p. m., French opera, "Manon,

SATURDAY-Acollan Hall, 11 a. m., children's concert by the New York Symphony Society; 8:15,p. m., piano recital by Kotlarsky; Carnegie Hall, 2:30 p. m., concert by the Boston Symphony Society; 8:15 p. m., song recital by Jean Barondess, soprano; Metropolitan Museum of Fine Arts, 8 p. m., orchestral concert; Metropolitan Opera House, 2

sate that many of the colonists were people of education, culture and that some of their masters in their English homes, no making a personal devotes. But the paucity of master and opera series began to be recognized as a 'profession,' that regular concert astimute. With the growth of population in way as to continue, that influential musical periodicals and books began to the Colonial century there came growth like Colonial century there cam

## "Polish Jew" to Open Eighteenth

"L'Oracolo," will open the eighteenth tional Symphony Orchestra: week of the Metropolitan Opera season to-morrow evening. In the former opera Mmes. Delaunois and Howard, Chief Caupolican and Messrs. Chamlee, Gustafson. Bada, Leonhard, Ananian and D'Angelo will sing, Mr. Bodanzky conducting: in the latter Mmes. Bori and Arden and Messrs. Harrold, Scotti. Frederic Warren ballad concert:

Didur, Malatesta, Picco, Ananian, Laurenti, D'Angelo, Reschiglian and Paltrinieri. Mr. Moranzoni will conduct. Massenet's "Manon" on Friday evening, with Mme. Farrar and Messrs. Hackett, Rothier and Chalmers. Mr.

olf will conduct.
"Lohengrin" will be the Saturday opera, with Mmes. Easton, Harvard, Mellish, Kellogg, Miriam, Telva, Leveroni, Ingram and Arden and Messrs, Sembach, Whitehill, Gustafson and Leonhard, Mr. Bo-

### Viennese Quartet to Play At Berkshire Festival

At Betksine Festival

Mrs. F. S. Goolidge has engaged the Rose String Quartet of Vienna to participate in the Berkshire Music Festival, which is held annually in the Reimherr, Norman Jollif.

Aeolian Hall, 3 p. m. Piano recital by Marie-Magdeleine du Carp:

The Commotion of Love. H. Lane Wilson Edith Hallett Frank, Frieda Klink, George La Fleurie ou la tendre Nanotte Couperin Remember, Norman Jollif. which is held annually tall at Pittsfield, Mass. Mrs.

ticipate in the Berkshire Study, which is held annually in the early fall at Pittsfield, Mass. Mrs. Coolidge has also arrenged for appearance so by this quartet at Yale and Harvard universities.

In connection with the Berkshire in

## Mugnone to Conduct

# Programs of the Week

### Sunday

Klink Contralto

> Acolian Hall, 3 p. m. Concert by the New York Symphony Society:

Carnegie Hall, 3 p. m. Concert by the Philharmonic Society:

the Philharmonic Society:

symphony No. 2, in E minor, Op. 27

Pelish Jew." followed by Polish Jew." followed by At 8:15 p. m. Concert by the Philharmonic Society:

Symphony No. 2, in E minor, Op. 27

Hachmaninon Aria, "Eri tu," from "The Masked Ball"

Joseph Schwarz

Wounds, The Last Spring Grieg Farewell and Magic Fire Scene from "The Valkyrie"

Wotan: Joseph Schwarz

Wotan: Joseph Schwarz

Wotan: Joseph Schwarz

At 8:15 p. m. Concert by the Na-At 8:15 p. m. Concert by the Na-

conducting; in the latter Mmes. Bori Longacre Theater, 3 p. m. Fourth

and Arden and Messrs. Harroid, Scottl.
Didur, D'Angelo and Audisio, Mr.
Meranzoni conducting.

"Zaza" will be sung at a special popular matinee on Wednesday by Mmes. Farrar, Harvard, Ingram, Arden and Ouintina and Messrs. Crimi, De Luca, Bada, Picco, Ananian, Malatesta, Paltrinieri and Audisio. Mr. Moranzoni will conduct.

Other operas this week will be:

"Il Trovatore" on Wednesday eve"Il Trovatore" on Wednesday eve"Il Trovatore" on Wednesday eve-

When I Bring to You Colourd Toys
(Sir Rabindranath Tagore).

Rhapsody (Wait Whitman).

Frieda Klink

Melisande in the Wood.

A Goetz
A Belated Violet.

A Bong of the Open...La Forge
Town Hali, 8:15 p. m. Song recital
by Oscar Seagle, barytone:

Alf de la Joconde...Nicolai
Plainte de celle qui n'est pas aimes
Sixteenth Century
Chanson a Manger...Sixteenth Century
Chanson a Manger...Sixteenth Century
Nocturne...Cesar France

none to Conduct

Opera Performances Here

Leopoldo Mugnone, Italian operatic conductor, will arrive in New York on March 25. He is being brought to Lullaby Gretchannon Gretchannon

Aria: Prigioniera, abbandonato (Ad-riano in Siria). (1756) Gaiuppi German songs (in English). At Monte Pincio. Grieg A Dream Grieg

Spring Grieg
Songs My Mother Taught Me Dvorak
My Love is Green Brahms
uselan songs (in English)
My Lips Are Sealed......Bleichman
My Fleid My Field Belist Sokolov Sokolov The Little Belis Sokolov The Clock

The Clock
English songs:

When the Heart Is Young Buck
The Crying of Water Campbell-Tipton
Sunshine Bong Van Rennes
From the Hills of Dream Forsyth
June Beach
Do Not Go, My Love Beach
Beyond Rathkelly Gagood

The Clock

Buck
Carnegie Hall, 3-p. m. Concert by the
New York Symphony Society:

Wagner program
Prelude from "The Mastersingers."

Overture from "The Flying Dutchman."

### Tuesday

Acolian Hall, 3 p. m. Concert of compositions by Clarence Loomis, composer-pianist, assisted by Mario Louise Wagner, soprano; Hans Hess, 'cellist, and Rudolph Polk, violinist:

and Rudolph Polk, violinist:

Sonata in E miner (violin and piane).

Songs (with 'cello obbligato):

Dreams.

A Southern Serenade (suggestion Southern melody).

Sonata ('cello and piane).

The Missive.

The Failen Ross.

Rose Fantasis.

Cello and piano:
Bird Symphony.

Adagietto.

Carnegie Hall, 2:30 p. m. Concert by the National Symphony Orchestra Repetition of Saturday evening's pro-

Entre Flors (The Christ Child Amidst the Flowers) (new). For male Entre Flors (The Christ Child Amidst the Flowers) (hew). For male chorus (Mozart Mozart Mozar

City College, 4 p. m. Organ recital by Samuel A. Baldwin:

Thursday

## to the editors, whose conclusions are of Philadelphia (1820) and the New in its entirety: practically summed up in the state- York Philharmonic Society (1842). It The question is by no means new, but ment that till the end of the seven- saw also the building of the New York its serious discussion is comparatively

at the end of the period may not have 1808) in New Orleans (1859). slaves. The records are deficient in